

THE GERMAN QUARTERLY

Contents

Goethe as a Guide to Living	J. W. EATON	1
Some Approaches to German. FLORENCE E. SCHMALE		8
The Content and Administration of the Intermediate Course	THEODORE B. HEWITT	19
Some Experiments in the Advanced Practice Course.	F. W. KAUFMANN	23
What shall we Read?	W. C. DECKER	28
New German Textbooks, 1928-1932.	EDMUND K. HELLER	39
Notes and News		47

Published by the
AMERICAN ASSOCIATION of TEACHERS of GERMAN
in January, March, May and November
at Lemon and Prince Sts., Lancaster, Pa.

THE GERMAN QUARTERLY

Published by the

American Association of Teachers of German

IN

JANUARY, MARCH, MAY AND NOVEMBER

AT

LANCASTER PRESS, INC.

LEMON AND PRINCE STS., LANCASTER, PA.

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BUSINESS MANAGER OF THE QUARTERLY AND
TREASURER OF THE ASSOCIATION

GÜNTHER KEIL

Hunter College, Kingsbridge Station, New York, N. Y.

Manuscripts should be sent to E. W. BAGSTER-COLLINS, Managing Editor.

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THE GERMAN QUARTERLY

VOLUME VI

JANUARY, 1933

NUMBER 1

GOETHE AS A GUIDE TO LIVING *

J. W. EATON

THERE have been some men—not very many—whose names jealous Time has spared, who from their rich store have flung their splendid gifts to the whole wide world, to all creeds and all nations; men who have made us in the realm of thought a happy band of brothers. Plato, Aristotle, Dante, Shakespeare, Molière, these names are not merely Greek, or Italian, English or French; they are part of the heritage of our common humanity, the shining links of the never-ending chain of man. Without them the history of human thought and aspiration would be but a thing of shreds and patches. Goethe, too, is of this splendid company. He too gave to the coming world a store of truths “to lighten the ways of men in their mortal passage.”

It is right that he should be spoken of here in America, a country to which men and women of German blood have given so much; within the walls of a university, somewhat withdrawn from the world. For this man was no popular hero; to the ordinary public he made but little appeal, nor desired to make it; and the course of German history since his time is evidence enough that his spirit and teaching have not always been popular among his own people.

Through Goethe's whole life there runs a harmony which will always strike on grateful ears, so long as there are human beings who remain unreconciled and unhappy, so long as this world of ours, difficult and at times discordant, opposes the limits of reality to the restless urgings of our ideals and desires. Not always is this music to be clearly heard from Goethe's soul. There were moments when it dies away altogether; times when the storms swept over him and threatened to engulf him, when his whole being cried out in pain and revolt against a fate which had placed him in so difficult a passage. Oftentimes the unlighted vessel of his soul runs

* Address delivered in Hill Auditorium, University of Michigan, March 22, 1932.

on through the dark, with battered sides and broken masts, but the hand is never lifted from the helm and always in the end it is swung back on a point, a goal which sometimes only the helmsman can see.

It might be worth our while to follow for a few moments the course of so brave an adventurer, to consider what has been called his greatest masterpiece—his life; to see what there was in him, which kept him on his course, what precious thing there is in his words of honesty and of love of Beauty and of Life, which still make men and women go to him for comfort, when the world seems too much for them. The vexed question as to whether Goethe was a Christian or not will not interest us here. What we want to know is how did Goethe view life. The Abbe in *Wilhelm Meister* says: "We imagine we are religious people, if, without reflection, we saunter through life and allow our path to be determined by pleasant chance and then give to such an uncertain life the name of Divine Guidance." But for Goethe that was not enough. However pleasant the chance, Life mattered too much to him to be taken so lightly. All men, he thought, are responsible for the development of the vital powers within them. The greatest of all truths is the truth to oneself. And that is what Goethe is constantly trying to realize and to express. When he tells us that his works are merely the fragments of a great confession he surely means that the greatest of all his creations was the ever-changing life within himself, its relation to the universe. His works are after all a pale reflection of a deeply-felt experience.

It is, then, Goethe as a Guide to Living, or Goethe as a Creator of Self that we wish to consider. M. Bergson in an article, written 20 years ago, has this passage: "If then, in every province the triumph of life is expressed by creation, might we not think that the ultimate reason of human life is a creation, which, in distinction from that of the artist or man of science, can be pursued at every moment and by all men alike. I mean the creation of self by self, the continual enrichment of personality by elements which it does not draw from outside, but causes to spring forth from itself." And if we follow Goethe's life story we can see how from every new trial and experience he emerged a different man; how he moved from the wildness and passion of the Leipzig youth to the sanity and rich maturity of the sage of Weimar. His course is an honest one. He is always steering towards the Truth, but it was

a different Truth he saw as he went forward; and he never hesitates when loyalty to a new Truth demands the sacrifice of the old.

The absolute truth, Goethe thinks, man can never reach. Therefore he must remain humble. "There is no more arrogant prayer than that for wisdom; since the gods have once for all refused it to mortal man. They do hand out some common sense." And the utmost that the greatest of philosophers can hope for is to have been able to place a few "stones in waiting" (*Wartesteine*) in the Building of Thought that others who come after them may find them and with their help add something new. "What you arouse in others is far better than what you yourself can give." Surely a humble utterance from so great a teacher. "Man is not born to solve the problems of this world but rather to discover the limits, where the problem begins and then to keep within the limits of the comprehensible." In his *Grenzen der Menschheit* Goethe tells us: "Man shall not dare to measure himself with the gods. For if he raises himself and touches the stars with his head, nowhere do his unsteady feet find a holding place and he is the plaything of wind and clouds. Steady should he stand, steady and strong on the well-based eternal earth; only with the oak and vine shall he measure himself."

Yet this does not mean that life is futile and without value. All men can set a goal before their eyes. Through all the fitful uncertainty of life they may hope to reach a human perfection, or "Vollendung" as Goethe calls it, by the conscious development of the powers peculiar to themselves. "The meanest of men can be complete," he says, "if only he moves within the compass of his gifts and abilities." Evolution is a greater thing than completion. It is in growth and development that a man finds happiness and the particular stage of development to which he attains does not greatly matter, so long as he is moving forward. There should always be a profound respect for every form in which life expresses itself. What he admires in Plato is the reverence with which he approaches Nature. "I will not," says Goethe, "seek my happiness in the stagnation of completeness; the best part of man is his sense of awe before what is really great; and though for that feeling the world may exact its price, yet he will always stand reverent and silent before Truth and Beauty."

How then, in Goethe's view, is this "Vollendung," this well-rounded perfection, to be reached? Rather, he thinks, through an

apprenticeship to life than by the parrot-like wisdom of schools and universities or by living to oneself. "A great scholar is seldom a great philosopher and he who has laboriously thumbed the pages of many books regards with contempt the simple, easy book of nature, and yet nothing is true except what is simple . . . let him who goes the way of simplicity pursue it in quiet." And elsewhere he speaks of people, who, despite all their book learning, remain forever in an eternal childhood. Talent, he tells us, may be formed in quietness and solitude but character only in the stream of the world. "We must dip into the fullness of life; get nourishment for growth; avoid the vanity and self-sufficiency, which come from living to oneself; let us not place too much importance on our own way of living." With this sense of direction and purpose there must be a desire to serve: "Where I am of use, there is my Fatherland . . . seek everywhere to be of use, everywhere to be at home; let a man decide on the real path of his development and pursue it unafraid. Thus he can best serve and help his fellowmen. Only if he is fertile himself can he give to others. And so by being egotistic he avoids egotism."

The ideas of Spinoza were not without their effect on the wild impulses of the young Goethe and the famous saying of Philine in *Wilhelm Meister* with all its careless generosity, its heedlessness of self was inspired by this writer. "But what specially attracted me to him was the boundless disinterestedness, which shone forth from every sentence. That marvelous saying: 'Whoso truly loves God must not desire God to love him in return,' with all the premises on which it rests and the consequences that flow from it, permeated my whole thinking. To be disinterested in everything, and most of all in love and friendship, was my highest desire, my maxim, my constant practice; so that the bold saying of mine at a later date: 'If I love thee, what is that to thee' came directly from my heart."

Then, too, the independent man must know how to guide, to fashion and to use chance and only insofar as reason stands strong and unshakable does man deserve to be called a God of Earth. "It doesn't matter," says Goethe, "in what circle we begin our culture; it is a matter of indifference from what point we start our preparation for life; provided only that there is a circle and a point."

To form this definite circle, to find the point, to entrench one's

position, two things are necessary: discipline of one's powers and limitation of one's desires. Only law can give us Freedom and he who wishes to achieve great things, must first fashion and shape his powers. Goethe saw the fatal results of irresolution and dispersal of energies; always he was seeking concentration and repose. "It is for the body to obey, for the spirit to will and the man, who finds his will directed into the one inevitable course, will soon make up his mind . . . and so over the grave, Forward!" It is in limitation that the master mind shows itself. "To live within limits, to want one thing, or a very few things, very much, and love them very dearly, cling to them, survey them from every angle, become one with them—that is what makes the poet, the artist, the human being"; and elsewhere Goethe speaks of "a sense of restriction, resulting in a feeling of liberation." And for a wise limitation man needs a keen and just sense of the reality of things. High faluting notions based on nothing tangible are abhorrent to Goethe. "Nor will I rest now until nothing is mere word and tradition to me any more but everything a living conception." "I look neither to the right nor to the left and my old motto is always copied above a new office: here or nowhere is what we seek." Goethe does not share the rather superior attitude of some modern types toward agriculture. Speaking of his land agent, Batty, he says: "Batty doesn't indulge in vague dreams as we used to do about creative art when he has to get something done. He sees at a glance what is necessary to his purpose. Agriculture is a very fine thing because you get such an unmistakable answer as to whether you're making a fool of yourself or hitting the mark." "Man does not need to fix his gaze on eternity. It is always the same world which faces us, which we gaze on or seek to explain, and they are always the same human beings who live in truth or falsehood."

Goethe's own nature, as he tells us, forced him to a manifold activity. Man is not a teaching, but a living, active, working creature; only in action and reaction does he find pleasure. And in producing this activity opposition is a valuable element. Speaking of a demagogue whom he did not like, Goethe bursts out: "Well at any rate he stirs people up: that's the point, whether it's by hate or love. One must always be on the lookout for stimulation, so as to combat depression." Then again he tells us: "Pressure of business is very good for the soul; when it's got rid of one's

spirit has freer play and enjoys life. No one is more wretched than a prosperous man with nothing to do: the fairest of gifts is dust and ashes to him. Strenuous work this setting earthly machines going and keeping them going."

Since man is an active being he can not avoid error. "Without mistakes there can be no understanding." "It is not the duty of a teacher to prevent error but to guide the steps of the erring one; to let him drink of his errors from full beakers, that is the wisdom of the teacher." "It is better to wander according to rules than to wander according to the unguided whims of our nature." But, as Goethe goes on to say, it is only to manly, strong spirits that the recognition of an error brings strength and improvement; when such men as these see the old road blocked, they quickly look around for another in order to start on it bravely and strongly. Example has not always the value that we are inclined to give to it. "Even perfectly good examples may lead us astray by tempting us to omit necessary steps in our development; and by this we may overshoot our goal and fall into immeasurable error."

When he was over 75 years of age Goethe was one day talking with his friend and secretary, Eckermann, and the latter said to him how happy men deemed Goethe to have been in his long and splendid life. And Goethe replied: "Indeed there has been nothing but toil and trouble, and I can affirm that throughout my seventy-five years I have not had a month's real freedom from care." There was in him little of that insensitive, placid, unquestioning acceptance of life. Like most creative artists, up to the end of his life, Goethe had his changes of mood, of alternating hope and despair. Even when 80 years of age he bursts out: "Would that I could flee from myself. My day is past. Why should I strive for that which I can never reach?" Here is the heartfelt cry of an unhappy pilgrim; here there can be no assuagement, no hope for so fierce, so proud and uncompromising a spirit; but the vehemence and the pain grow quiet when once again there steals upon his ear, tired of human tumult, the happy song of springtime, of Beauty and of Youth. You heard tonight in the *Mailed*, one of Goethe's youthful poems, his tribute to nature's glorious light, the gleaming sun, the laughing fields, blossoms pressing from every branch, voices of birds from every bush, joy and contentment within every heart:

Wie herrlich leuchtet
Mir die Natur!
Wie glänzt die Sonne!
Wie lacht die Flur!

Es dringen Blüten
Aus jedem Zweig
Und tausend Stimmen
Aus dem Gesträuch.

Und Freud' und Wonne
Aus jeder Brust.
O Erd', o Sonne!
O Glück, o Lust!

And never did Goethe altogether lose this sense of joy in Life. Never for very long could he be anything but an optimist. He had that within him which upheld him, far greater than the jewelled garment of his proud life and dignity, something incorruptible, which the world could not touch; honesty and courage, a spirit which looked on both life and death with steady eyes. Stripped of all his earthly trappings and belongings, Goethe still is great. To us wayfarers on the Road of Life he might well have uttered those splendid words of Garibaldi, a fighter too, to the men who took up arms and gathered to his call: "I do not promise you ease, I do not promise you comfort. I promise you hardship, weariness and suffering; but I promise you Victory."

UNIVERSITY OF MICHIGAN

SOME APPROACHES TO GERMAN

FLORENCE E. SCHMALE

SLOWLY German again finds favor among high school students, though the subject is still far from being popular. Pupils make their choice with diffidence, partly because of the intricacies of German grammar, and partly because a war-time prejudice has not been fully outlived. A successful revival of German depends, I believe, upon the recognition of two facts: first, that in the interim of fifteen or more years since German has been taboo in the States, the whole aspect of German life has changed tremendously; second, that the impetus to a widespread study of the language can no longer derive from a German speaking public, but must spring entirely from student interest. The whole approach to German must, therefore, be more vital and the curriculum more functional than in the past, if German is again to come into its own.

Our chief concern at present is the problem of getting started. A few simple methods of procedure which have stimulated considerable interest in the East St. Louis High School may, therefore, be of value to others who, like myself, have assumed responsibility in this matter.

My connection with the teaching of German is indeed sudden and fortuitous. Upon my return from Berlin, September 1931, where I had served as an exchange teacher in a German Realgymnasium, I found myself scheduled to teach the four German classes which now existed in the East St. Louis High School. Though I have been bilingual all my life, and though I have had some experience in teaching languages, the subject of my choice has been English, particularly creative English. Needless to say, I was not pleased with my new position, nor were the prospects highly encouraging. All four classes were struggling small classes, the total number enrolled being little in excess of that in the pioneer German class which I started off the year before I left for Berlin. The pupils felt they were in deep water; some of the most capable regretted having taken the subject. Moreover, economy measures had made it necessary to divide all of the larger rooms in the building. I found myself in a tiny class-room with bare walls, without as much as a supplementary reader, and without available funds.

For my own sake, as well as for the pupils', plainly our first

need was to create an atmosphere conducive to work. In our particular case, this called for ideas that entailed the slightest expense. I talked over the situation with the advanced class; they were dubious as to what they could contribute, but brightened at the thought of doing something interesting. I suggested that we might begin by making artistic illustrated copies, both of the music and words, of some of the most popular German folk songs, which would serve for wall decorations. Selected proverbs, *Merksprüche*, *Abzählreime*, riddles, children's rimes, and well known masterpieces in German poetry, I pointed out, would lend themselves equally well to our purpose. The response of the class was wholehearted. Fortunately, a number of the boys had taken mechanical drawing and printed beautifully, and I discovered in the class two very talented girls in art who had had some training at the St. Louis Federal School of Art. Those who were not artistically inclined volunteered to help collect material. It was work that required a great deal of painstaking effort and time, but the students gave of their spare time ungrudgingly. In all eighteen wall pieces were made, comprising illustrated copies in black and white of such songs as *Heidenröslein*, *Die Lorelei*, *Der gute Kamerad*, mounted on a black paper background. There was the German national song with the pre- and post-war flags (for safety we raised the stars and stripes on the opposite wall); there were copies of children's poems, a *Tanzliedchen*, *Ringelreihen*, *Knecht Ruprecht*, and counting out rimes, illustrated in water color and mounted on a tan background; there was an excellent illustrated poster entitled *Wie Sich Leute Grüssen*; there were copies of poems printed so as to simulate illustrated manuscripts. Altogether the work was astonishingly fine and made an interesting as well as an attractive wall.

In the German III class the approach was made through the German newspaper, each pupil being required to read at least one news item per week. One of the boys in the class supplied us daily with a copy of *Die Westliche Post*,¹ which an old German couple let us have when they had finished reading it. We had news one day late, but that was no obstacle to our purpose. By each pupil's contributing five cents, we were able to subscribe for *Die Neue Illustrierte Zeitung*, a Berlin illustrated weekly.² The paper

¹ A German daily published in St. Louis since 1857.

² Published by the *Norddeutsche Buchdruckerei*, Berlin SW 68, *Ritterstrasse* 50.

was illuminating to most of the pupils, and did much to correct many erroneous ideas in regard to German present-day life. The *Modeschau*, which each issue contains, was a revelation to many a girl. A volunteer group from this class constituted a clipping bureau, and before long we had a most interesting plaque on which were assembled pictures of the Reichstag, the government officials, the cabinet members, Communist and Fascist activities, a map of Germany before and after the creating of the Polish corridor, and other items of interest in national affairs. One of the boys interested in history collected material on Frederick the Great; there were some excellent pictures both of the interior and exterior of Sanssouci, as well as photographs of Frederick in his immediate family. The Bismarck period was represented by a set of maps showing the successive changes in the German empire. A list of the pros and cons for the Moratorium was typed and mounted. A girl, whose father was taking a course in engineering, made an extremely interesting collection of clippings featuring German inventions. A splendid find was a copy of an illustrated manuscript showing a page from the Gutenberg Bible. Another was a fine picture of Schubert, contributed by a member of the German II class, which was making a study of German musicians.

After a month's work, the class-room had assumed a very different appearance, and the pupils were working with considerable spirit. Before the end of the term the boys of the Manual Training Club constructed a magazine rack and a book-shelf for us, and when apportionment of funds was made for purchasing library books, I ordered for our class-room library thirty short novels and plays by the more recent German authors, selecting such as I found popular among my pupils in Berlin. All second year pupils, except the very mediocre, read from one to four supplementary books during the year. Among our most treasured acquisitions was a German-English dictionary. A large reading table, which likewise served for occasional exhibits of coins, stamps, post cards, booklets on German cities, prayer books, and family treasures, completed our equipment.

Our next step, naturally, was to learn the songs which had been copied. These and other printed material which adorned the walls furnished a good beginning for programs of the newly formed German Club. Even beginners could speak and illustrate modes of greeting people, or step out the rhythm of a *Tanzliedchen*,

memorize riddles, and answer roll call with a proverb. Fortunately more than half of the students studying German belonged to the club. More advanced pupils memorized fables or very short stories, made short talks on familiar subjects, or retold daily news events. Some of the more talented gave a dramatic presentation of a number of the dialogues from Pattou's *An American in Germany*.³ With a little rewriting many of these make excellent short dramatic sketches. Frequently an entire club period was given to learning a new song. Then when several members from each class were familiar with the words and the melody, the classes learned them quite readily.

The class period, in general, was given over to serious work on the mastery of fundamentals, for no amount of interesting activity that may serve as a background for the study of a language can obviate the definite application necessary on the part of every student who wishes to acquire even a reading knowledge of it. However, a class period now and then devoted entirely to special projects, and a part of a recitation frequently given over to singing can work wonders to awaken a pupil's interest to the extent that he is willing to "dig." Pupils in the beginning classes will enjoy simple little songs like *Das Steckenpferd* or *Wiegenliedchen* as soon as they have mastered German print sufficiently well to read words. My experience is that nothing contributes more to clear enunciation or to quickening the tempo of reading than singing. Besides, when the first song is memorized, there comes a certain feeling of mastery which whets the appetite for work.

But the greatest enthusiasm for German was stimulated last year through metrical translations of *Volkslieder*. When the German I class came to the first poem in their books, which happens to be Heine's *Du bist wie eine Blume*, I took their breath by asking for a metrical translation. As is usually the case, the class had in it a few artists who could turn the verses nimbly, and at least half of the class had tried and succeeded in parts. Of the two best translations, I give the one which we later used on a program. Although the interpretation differs somewhat from the author's conception, notwithstanding the translation is commendable.

Thou'rt like unto a flower, child,
So beautiful and dear.
I look at you and in my heart
There creeps a subtle fear.

³ Published by D. C. Heath and Company.

I feel that my hand I should lay
 Upon your head and vow,
 God willing, I'll always keep you
 As sweet and pure as now.

Dorothy Nan Wandling

Of course, not all pupils can participate in poetic forms, but there are always those blessed with creative and artistic abilities seeking an outlet, and certainly nothing quite so readily welds a class into a unit as a piece of work in which all are centering their efforts.

A few days later a boy in the same class came with this splendid beginning of *Fuchs, du hast die Gans gestohlen*:

Fox, you've stolen my grey gander,
 Better give him back;
 There's a hunter waiting yonder—
 He is on your track.

There were some excellent lines in the next two verses and with a few suggestions and some juggling of words where the meter was rough, the verses finally took this shape:

Fox, you're coaxing and he's gunning,
 Gunning for your life;
 You'll lie crimson in your cunning,
 Thus will end our strife.

Dear Sir Reynard, take my heeding,
 All your tricks you'll rue;
 Why insist a goose you're needing
 When a mouse will do.

Robert Happel

The class so thoroughly enjoyed the version that the song headed the list of their favorite German songs.

Interest in metrical translations now became intense, particularly in the first year classes composed of sophomores and juniors. My experience here again, as in creative English, has been that after the age of sixteen pupils are less flexible. Daily pupils were handing in translated bits begging me, "See if this is any good"; others were asking, "What would be a good song to translate?". I read all trial lines to the class, emphasizing in the reading flaws in meter and false rimes, and pointing out when the translation went too far afield. Usually there was some bright idea or some well-turned phrase that kindled enthusiasm. Class criticism was free and surprisingly intelligent. Pupils were eager to help any one

who had a happy start; interest in one another's work was wholehearted. Occasionally the translation became a piece of group work, as was the case in *Ännchen von Tharau*. One of the boys came one day with a striking version of the first four lines, which, though not a literal translation, has all the impetuosity and exuberance of the original. Every member in the class, I think, struggled with the refrain. Gradually, from suggestions from various translations, these two lines took shape. The translator of the fox and goose song contributed the second stanza. Then for weeks the song hung fire; the third verse seemed impossible. Finally I had an inspiration, and the students were delighted. In fact, from that day I became a member of the class. Not that I believe a teacher should clear away all snags in the learning process, but there are occasions when teacher participation may save the day and act as a dynamic force. Our completed translation was this:

Anna of Tharau, I love her so bold—
 She is my living, my good, and my gold.
 Anna of Tharau shall be my sweet dove
 Whate'er befall us in sorrow or love.
 Anna of Tharau, my life's dearest goal,
 Thou art my treasure, the song of my soul!

Just as a palm tree grows ever more grand
 Despite wind and weather firm-rooted doth stand,
 So shall our love become mighty and strong,
 Though we may suffer affliction and wrong.
 Anna of Tharau, my life's dearest goal,
 Thou art my treasure, the song of my soul!

If from my side you were wrested away,
 Shouldst live where scarcely the sun sends a ray;
 I would pursue you from inland to coast—
 No prison could stay me or enemy's host.
 Anna of Tharau, soul sunlight of mine,
 Round thy whole being my life does entwine!

All translations of songs were volunteer work; the first assignment had brought all the results hoped for. One of the finest outcomes was that pupils acquired an appreciation for translation as a fine art. There were excellent versions of *Andreas Hofer, Mit dem Pfeil, dem Bogen*, and of *Das zerbrochene Ringlein*. The translation of *Der Lindenbaum* was, I thought, particularly felicitous, and it was done with astonishing ease.

THE GERMAN QUARTERLY

Beside the village gateway
 There stands a linden tree,
 Which sheltered me while dreaming
 Sweet visions dear to me.
 I've carved upon its rough bark
 Some very lovely lore,
 Which brings both joy and sadness
 To me forevermore.

Today again I wandered
 In stillest, deepest night;
 I closed my eyes beneath it
 And gloried in its might.
 I heard its branches murmur—
 They seemed to say to me:
 "Stay here, my friend and comrade,
 For here is peace for thee!"

The blustery winds were blowing,
 They whipped my hat away;
 I did not heed their roughness—
 My steps I dared not stay.
 And now though miles I'm distant
 From that dear, blessed tree,
 I still can hear it calling:
 "Come back, come back to me."

Thelma Montgomery

The song which presented greatest difficulties was the simple little song *Das Steckenpferd*. To my knowledge, the song has never been translated into English. The following is the composite work of three students, each having succeeded with one verse. The translation is interesting for the fact that it has caught the spirit of the song admirably well.

Ride, baby, ride—
 Dobbin runs with pride!
 Over sticks and over stones,
 Please don't break our baby's bones.
 Trot along, do not stop—
 Trot, trot, trot, trot, trot!

Steady there—
 Throw him if you dare!
 Punished then you'll be severely
 Though your master loves you dearly—
 Pick your steps with care
 Steady, steady, there!

Whoa, ho, heed!
 Stop my fiery steed.
 Food and drink our Dobbin's needing,
 Miles away we'll then go speeding.
 Stop my fiery steed—
 Whoa, ho, ho, ho, heed!

The year's activity culminated in an auditorium program given by the German classes of which the songs discussed formed the nucleus. The front page of the typed program distributed among the audience read:

Part I

Quaint Costumes in Germany

Part II

A Group of Songs by the German Classes

Part III

Scene in an Open Air Restaurant near Sanssouci,
 the Palace of Frederick the Great

Place: Potsdam, near Berlin

Groups in the order in which they enter:

- Table I "Stammtisch" at which a group of gentlemen meet once a week for a friendly visit.
- Table II A German lady is entertaining her American friends at the restaurant. They discuss the picturesque surroundings.
- Table III University students who have just completed a six-day hiking trip.
- Table IV German ladies whiling away a few hours before they take a boat trip up the river Havel.
- Table V A German family entertaining the American exchange teacher, on the occasion of their oldest daughter's birthday.

Then followed the translation of the songs.

The two main divisions were designed to show the sharp contrast between the Germany of the past, which exists only in secluded spots today, and the very modern Germany which, amidst stress and struggle, still retains a certain air of *Gemütlichkeit*.

In Part I native costumes of Hesse, of the *Spreewald* region, and of Saxony were shown. Ideas for these came from our illustrated weekly and from personal experiences which I had during my year abroad. There appeared in one of the numbers of the *Neue J-Z* an interesting article on the quaint old village of Rossdorf, where family lineage is designated by the embroidery pattern on frocks, and where dresses are therefore a highly prized heritage

handed down from generation to generation. Some of the most energetic girls in the mid-term beginner's class copied the costumes to the minutest detail, and our program opened with a group of Hessian school girls dressed in these quaint old-fashioned garbs. All of Part I was done in pantomime, while I, being the only one among us who had first-hand knowledge of these places, supplied the necessary information to give the picture a setting.

The *Spreewald* group was by far the most colorful, for the fanciful headdress and the fancy gay costumes are the most picturesque native dress in Germany today. There were fantastic stiff white bonnets, black lace and bright-colored flowing headgear; there were the dainty flowered frocks of the young girls, with crisp pleated white aprons and large ribbon bows at center front with streamers that touched the bottom of the skirt; there were the brighter than bright-colored costumes of the younger women, and the black lace and delf blue dresses of the older ladies. Gentlemen, young and old, wore high silk hats and Prince Albert coats, all of which we succeeded in collecting in our community. The scene gave a glimpse of life at Bergen, the most characteristic district of the *Spreewald*, just when the village folk were coming from church service on a fine Sunday in June and loitered about for their weekly chat. A second aspect of this region, so picturesque in its flatboats and gondolas, was represented by the rowing girl.

The third group represented an assemblage of spectators gathered to view the so-called *Osterreiten* which takes place annually on Easter Sunday at the Dominican nunnery of *Marienstern*, in the heart of Saxony. It is an old custom among the Wends whereby farmers and landowners invoke a special blessing upon their labors in the fields. At 2:30 P.M. some two hundred tillers of the soil, wearing full dress suits and high silk hats, and seated upon sturdy ribbon and flower bedecked stallions, came riding two abreast into the courtyard. Three times they rode round the spacious enclosure chanting a liturgical service, while their wives and daughters, attired in their native dress, consisting of gay-colored full skirts, black tight-fitting jackets, and nun-like bonnets with long flowing streamers, stood devoutly by. The scene closed with a wedding procession in which the village bride and her attendants shone in grotesque glory, headed by fiddlers and flutists playing a lively folk tune.

All costumes were copied from photographs and post cards and

were made by the mothers of the pupils or by the girls themselves. Some of the most typical skirts and shawls came from family treasure chests or from a generous grandmother's wardrobe. With a little ingenuity in creating the correct accessories these made gorgeous costumes. It was remarkable how inventive we became. One of the most attractive frocks was made out of old lace curtains dyed black. Worn over a light blue taffeta gown, it was most effective.

Part III consisted of a little skit, entitled "Im Restaurant," which afforded an opportunity for lively conversation in German, as well as for portraying customs and social formalities characteristic of German life today. It was a thirty-minute performance, but there was continuous action and sufficient variety so as to hold the interest of an audience that knew no German. Around the "Stammtisch" gathered typical characters of the older generation to drink their favorite Mosel (in our case ginger ale), entertaining themselves as they imbibed with remarks about the French, the war, home affairs, and American tourists.

The society women at the second table, joined later by two gallant young Germans, were the leading characters. Their conversation gave the necessary information concerning Frederick the Great, Sanssouci, and the historical windmill, so as to interpret the stage setting. The fact that much had to be repeated in English to one of the American ladies took care of the audience. The student hikers suggested the Germany of the Youth Movement, while the ladies at their afternoon coffee, accompanied by a pet poodle, gave a picture of life as one sees it daily in Berlin. The last episode made the scene real for our school, and real for me when, as it actually happened on the occasion at which I was present, the family placed on the restaurant table their own huge home-made coffee cake, which they had brought with them.

The stage was picturesque. With the help of the manual training and the art department, the castle was constructed out of corrugated cardboard, painted in tones of grey and white with figures in high relief. It was built in three sections and extended across the entire backstage, the hexagonal middle section, topped by a bright cupola and gold spire, being raised somewhat higher than the two flat wings so as to give perspective. A piece of stage scenery representing a stone coping, stairs covered with grass mats, several pieces of statuary, and a dozen palms, grouped to advan-

tage, completed the picture. The windmill we were able to borrow from one of the grade schools. Red lacquered chairs, bright table cloths, and a profusion of flowers made the setting colorful, while an orchestra, ensconced backstage behind palms, gave an air of gayety characteristic of German restaurants. The general effect was surprisingly realistic.

The scene was lively throughout. The food served and the formalities of the waiter were in themselves entertaining. The girls' Catering Club provided concoctions that passed for *Mohnkuchen*, *Kaffee Eis*, *Ananas Bowle*, etc., and furnished rare collections of steins, goblets, cheese dishes, coffee services, and other oddities. A Heidelberg students' quartet sang Rubenstein's arrangement of *Du bist wie eine Blume* and then led off in a folksong in which all joined. Later the gigolo entered, and, selecting a smartly dressed American as his partner, danced an interpretation of Tchaikowsky's *Waltz of the Flowers*. The pupils themselves enjoyed their own program so thoroughly that their spontaneity carried the day. The scene closed with a round waltz in which all so inclined participated.

The program was so successful that it was repeated for an evening performance. Here we had a highly appreciative audience, and when the pupils sang their group of songs, the surprise was on us, for the whole audience burst into song. The comment of a German lady, who recently has taken up her abode in the States, pleased us most. "Why," she said, "that is exactly as things are in Germany! And I am so astonished. I could understand every word of German the pupils spoke!"

The finest outcome of the entire year's activity was, I think, the changed attitude on the part of the pupils toward the study of German. The majority worked vigorously and enjoyed it, and even those of mediocre ability remained on good terms with the subject. As for new students this year, three times as many entering sophomores have chosen German as last, sufficient for two good-sized classes. The prospects in the East St. Louis High School for German are encouraging. It is reasonable to believe that within another year, German will again hold a place in our curriculum on a par with other modern languages.

THE CONTENT AND ADMINISTRATION OF THE INTERMEDIATE COURSE

THEODORE B. HEWITT

THE various articles on pedagogical subjects published in these pages are not only of themselves interesting and profitable reading but tend to stimulate further discussion. As yet, however, none has appeared which deals primarily with the peculiar problems of the college intermediate course. Serving often as the key to further courses in German it must be so designed as to include translation, grammar, composition, *Freie Reproduktion*, outside reading, oral and aural training and finally discussion of the literary and ethical aspects of the subject matter. Thus the course presents the greatest complexity of problems and makes exacting demands upon patience and resourcefulness. By irony of fate also the registrants come with the most varied and unequal qualifications.

It is the conviction of the present writer that if there is even a slight demand for it there should be offered by the department as a parallel to the regular intermediate course one in scientific and technical German to accommodate the growing number of students who desire only a reading knowledge of German for their scientific and medical work and who after absolving the intermediate year will definitely discontinue study in the German department. Such students can there be given the special material best suited to their needs and emphasis can be laid upon the development of an ability to read extensively by limiting the composition work to the translation into German of sentences based on the text.

Since then the regular intermediate course must serve so manifold a purpose, the matter of economy of time and the problems of designing and administering the course are of unusual importance. To meet these requirements with reasonable success the instructor might request the students to furnish the following data:

- 1) School or college attended last year.
- 2) Previous study of German (where, under whom, and texts used).
- 3) Other languages studied previously or at present.
- 4) Intended major in Junior year.

- 5) Reason for electing intermediate German.¹
- 6) Prospects of continuing the study of German beyond the present course.

Although no great flexibility in the scope of the course is always possible, some variations may be made to suit the needs of the registrants. If such adjustments are feasible it is well to state this to the students since it stimulates interest and consequently enhances the success of the course. Admittedly the chief aim is to increase the facility in reading, but it is the reasonable claim of many that word-study, composition and *Freie Reproduktion* have a very specific place in the course and may even be more valuable than extensive reading in the ultimate attainment of this end. In accordance with this theory, then, it would seem sound pedagogy to concentrate on a few good texts and to articulate their worth from various angles of analysis. Results from inquiries among colleagues at various institutions indicate that there is a definite and very understandable demand for texts that offer "interest of subject matter, good style and ample pedagogical material in the way of notes, composition exercises and *Fragen*."

While some instructors prefer to begin at once with composition work in a separate book, it is the experience of the writer that it is better to focus for the first five or six weeks upon the reading text with composition based on it and upon a systematic review of grammar and syntax. This latter may be accomplished satisfactorily by assigning for each recitation a specific topic such as passive voice or the modal auxiliaries with application to the day's assignment. A student who has had little practice in the subjunctive might be asked to list and account for all the subjunctives on certain pages of the text.

If the most widely used composition books include a German model, certainly a good case can be made out for the value of suitable composition exercises and *Fragen* in our American editions. Such accessory material lends itself readily to *Freie Reproduktion* which should form a very definite part of the work after the first

¹ This item always affords most interesting information. Typical answers are: "I need it for research work in my major study." "It is required for the Master's degree which I plan to take eventually." "I acquired a liking for the language in my previous study of it." "My family is of German extraction and I wish to become acquainted with the literature." "I realize its value as a cultural subject."

four or five recitations, either in oral or in written form. While the *Fragen* that some editors include in the texts are disregarded by many instructors who prefer to put their own questions as the inspiration of the moment prompts (and certainly there should never be a mechanical following of the text *Fragen*), these serve the very real purpose of acquainting the students with the type of questions they may expect and the instructor should draw attention to this point.

Perhaps one of the most exacting problems and one upon which there can be no general agreement is that of treating the composition assignments. Many are agreed, however, that best results are obtained by having the students correct their own work, or by exchange, that of their neighbor. At the close of the hour papers can be left with the instructor who will subsequently review them, make a memorandum of any mistakes not corrected or which evidence an imperfect understanding of the grammatical point involved, and select a minimum number of the papers for rewriting. At the next recitation these are returned to the respective students and a general oral comment is made by the instructor upon the points noted in his memorandum. This method, while not perfect, has the advantage of making the student responsible for the corrections and eliminates for the instructor the element of drudgery which accompanies excessive correcting.

In the administration of the reading assignment the principle of variation is most effective. The traditional strict translation method should probably dominate for two or three weeks, since that is the method in which most students are best grounded in the elementary course. Gradually this should give way to reading the German aloud, either by the instructor or the students, with frequent questions by the instructor on matters of translation, interpretation, paraphrase, and liberal discussion of etymologies. Occasionally the recitation should be conducted wholly or partially without the use of books, taking the form of *Frage und Antwort* or *Freie Reproduktion* with themes given orally or written on the board, at first accompanied by a few suggestive hints. If similarities and differences of idiom between German and other languages can be constantly brought to the attention of the student, the language becomes less foreign and he acquires a sense of the universality of language. Instruction of this type makes an es-

pecial appeal to the student who labels his mind as "scientifically inclined."

For the accomplishment of the method suggested in this article many texts will lend themselves. In making a selection it would appear, as has been stated above, that those texts are preferable of which the subject-matter is of especial human interest, the style clear and buoyant and in which the editor has developed an added interest by providing genuinely stimulating comments and pedagogically helpful exercises.

THE UNIVERSITY OF BUFFALO

SOME EXPERIMENTS IN THE ADVANCED PRACTICE COURSE

F. W. KAUFMANN

The problem of teaching elementary German has been given so much attention in recent years that the issue of a new grammar has become a matter of rather little importance. Also reading material has been published and is still being published in such quantities that one can hardly understand how the printing costs of some of it can ever be met. In this respect, there is now only one lack, that of worth while easy reading material to accompany the study of the grammar and leading to texts somewhat more difficult than *Immensee*. Guerber's *Märchen und Erzählungen I*, Betz's adaptations of *Till Eulenspiegel*, *Die Schuldbürger* and *Münchhausen*, Henning's *Klein Heini*, and a few other readers are at present the only books to bridge this gap; but it is to be hoped that they will shortly be supplemented by a number of more modern texts.¹

Thus, the real difficulty remains in the composition class, and the nature of this course is such that this difficulty will probably continue for some time to come. For a long time, review grammar and translation from English into German, supplemented by occasional free composition on class reading, were considered sufficient training in the more advanced stage of language teaching except in very rare cases. The result of this kind of training was respectable as far as accurate knowledge of the language is concerned, discouraging, however, apart from this mechanical side. A welcome change in the deadening translation method is offered in Vos's recent book *Oral and Written German* with its many suggestions for exercises in elaboration, dramatization, etc. A considerable improvement was also inaugurated with the growing interest in the cultural side of language teaching.² German everyday life, political history, the high points of cultural history may have found their way into the classroom. But on the basis of

¹ A recent announcement of the University of Chicago Press promises a decided step forward in this direction. It shows, at least, that the problem has been recognized as such, and that the initiative has been taken to solve it.

² Readers of this kind have been published by Crofts, Heath, Johnson Publishing Co., The University of Chicago Press.

my conversation with a number of high school teachers, I assume that many possibilities have been left unconsidered. The cultural readers are often merely read and translated in class, instead of being read at home and used as a basis for free discussion in class. Here, obviously, the old method is, in many instances, simply applied to the new subject. My only advice to colleagues, who have not found their way yet, is this: if you are not a history or geography teacher yourself, visit your colleague's class once and apply his or her method to your conversation and composition class. I intentionally say 'conversation and composition' class, because it is my conviction that these two sides of the language should not and cannot be separated. Composition proper must be left to the individual student; translation is *not* composition, and the title German Composition on a number of textbooks is utterly misleading. What the class-room can do and should do, is to prepare the material for composition in class conversation, occasionally interspersed with short informational lectures by the teacher and reports by the students. This point may be better understood from the following description of some experiments which I made with high school teachers during the summer of 1932 at the German School of Middlebury College at Bristol, Vermont, and which I am continuing at present with a class of students who have had one or two years of German at our College or its equivalent in high school.

Out of some illustrated lectures on German art given during the summer session of 1931 grew the idea of basing the entire practice course offered in the summer session of 1932 on the history of German art. Part of the satisfaction, which I and, I hope, most of my colleagues and students derived from the course, is due to the fact that the school owns a modern projecting apparatus, a so-called epidiascope or reflectoscope, which projects on the screen slide pictures as well as book and post card illustrations. This equipment will probably be found in any up-to-date high school.³ The pictures I used were mostly taken from the standard work on the history of German art up to the end of the baroque period, Georg Dehio, *Geschichte der deutschen Kunst*. The material for

³ The present market price for a new machine is about 100 dollars. If a new one is to be purchased, attention should be paid to the size of the opening for book projection, which should be approximately 6 × 8 inches and not considerably less.

the 19th century was taken from monographs on individual artists, especially the richly illustrated Knackfuß monographs on Richter, Schwind, Feuerbach, Böcklin, Thoma, and others.⁴ Einstein's *Kunst des 20. Jahrhunderts*⁵ provided sufficient illustrations for the recent development in German art. The students used as reference books for their home work Luckenbach, *Kunst und Geschichte* (2. Teil: Mittelalter und Neuzeit)⁶ and R. Graul, *Bilder zur Kunst und Kulturgeschichte*.⁷ With the help of this material we discussed the main features of the early Christian basilica, the romanesque basilica, the gothic cathedral, the medieval castle, the bourgeois home of the 15th and 16th centuries, renaissance, baroque, and finally the modernistic tendencies in house, store and church construction. In painting and drawing, we studied the difference between medieval art and the conquest of nature in the art of Dürer and Holbein, and the height of expressive art in Grünewald; we dwelt less on minor artists as Schongauer, Altdorfer, Cranach, etc., but analyzed in more detail examples from the romantic period on to the present day. Throughout the course, I tried to apply the inductive method, that is, to ask as many questions on the pictures as possible, thus combining the two aims of giving the students a chance to develop their speaking ability and their power of observing and analyzing pictures. By this I mean not only the identification of the material content, but also the observation of the composition, expressiveness of line and color, style characteristics, deeper meaning and problems of the artist. The task was rather discouraging at the beginning, for not only was I faced with an entire lack of a working vocabulary on the part of the students, a difficulty which was quickly overcome; but an even greater difficulty was the amazing inability of otherwise intelligent students to see more than the material content of the picture. The greater was my satisfaction at the end of the course, when some students observed details of form and composition which I, at the first glance, had overlooked myself. Humorous experiences were not lacking either, as when, after an occasional illustration of the triangular composition in the art of Italian

⁴ Velhagen und Klasing. Bielefeld and Leipzig.

⁵ Propyläen Verlag. Berlin.

⁶ Oldenbourg Verlag. München and Berlin.

⁷ Heft 4. Vom Ausgang des 18. Jahrhunderts bis zur Gegenwart. B. G. Teubner Verlag. Leipzig.

Renaissance, students began an almost incredible hunt for triangles in all the pictures of the Dürer and Holbein period.

The result of the experiment in the summer school was so encouraging that I continued it, as I have already mentioned, in college. The participation in the discussion grew rapidly; I was almost overwhelmed with papers each containing from 400 to 500 words. The last week of the course I reserved for student reports on some artist of their own choice, illustrated with pictures they had selected themselves. I am finally convinced of the value of this method by the fact that some of my twelve students are now working along the same lines in their high school classes. The few weeks which I devoted to this kind of work in the college in general corroborate my summer school experience.

For those who are or have become interested in this type of experiment, I add a few practical remarks. It is not my intention to suggest that the entire course be based on the history of German art. In fact, I devote only one period out of three to this kind of work, reserving the others for a survey of German history and the discussion of themes proposed by the students. Where the school is not equipped with a proper projecting apparatus, the discussion and the reports may be based on the illustrations in Luckenbach and Graul, which also provide the indispensable technical terms and point out the main characteristics of periods and artists. A few other books which may be found very helpful for reference as well as for projecting purposes may be listed here:

- Blaue Bücher, Langewiesche Verlag. Leipzig. This collection contains, e.g., Deutsche Plastik des Mittelalters. Deutsche Dome. Deutsche Burgen und feste Schlösser. Große Bürgerbauten aus deutscher Vergangenheit. Deutscher Barock, etc. The photographs are excellent, the price is about 80 cents each.
- Der Eisener Hammer. Langewiesche Verlag. Leipzig. Published among others: Hans Thoma. Karl Spitzweg. Albrecht Dürer. Der Kölner Dom. Price approximately 30 cents with photographs and suitable color reproductions.
- Künstlermonographien. Herausgeber H. Knackfuß. Velhagen und Klasing. Bielefeld und Leipzig. Text and many illustrations, part of them color reproductions. Monographs on Dürer, Holbein, Richter, Thoma, Böcklin, and others.

A considerable number of single pictures may be secured at a reasonable price from:

Staatliche Bildstelle. Deutscher Kunstverlag. Berlin W 8. Wilhelmstr. 69.
 Reichsdruckerei. Berlin SW 68. Oranienstr. 91.
 E. A. Seemann. Leipzig. "Künstlerrnappen." "Farbige Kunstblätter."
 Kunstwart Verlag. München. "Künstlerrnappen" of Dürer, Grünewald,
 Holbein, Böcklin, Feuerbach, Liebermann, Bethel, Schwind, etc. "Mei-
 sterbilder," single reproductions of a great variety of masterpieces, size
 9 × 12 inches. Rm. -25.

These single pictures are less fit for projection, but they are extraordinarily well suited for temporary exhibition in *Wechselrahmen*, which in small class-rooms may be sufficient as a basis for discussion. A very convenient and inexpensive way of collecting art material is offered in the pamphlets distributed by the German Railroads Information Office^s and other agencies. Clippings from these pamphlets pasted on paper board give very satisfactory results on the screen. They may also be used by the students as a basis for, or as illustrations of, their reports.

SMITH COLLEGE

^s 665 Fifth Avenue, New York City. This agency also has a large stock of slides and silent motion pictures on Germany.

WHAT SHALL WE READ?

W. C. DECKER

MANY teachers in elementary and intermediate classes in high school and college are obliged to answer this question several times every year when it is necessary to choose the reading material for their classes. The secondary school teacher is convinced that he has given a correct answer to the question if his pupils do well in the Regents' or the college entrance examinations and is quite liable to draw the obvious conclusion that he has made a very satisfactory selection and continues to use the same texts. In college, the situation is not greatly different. What the students read with ease and seem to be interested in, is accepted as being eminently satisfactory. If one is to judge from the speeches and writings of college presidents, superintendents and principals of schools, and other educational administrators, they are not so well pleased with the choice, or, if not criticising the matter read, they appear to feel that we have not impressed our students with the essential part of it.

Some years ago the philosophy of education which determined the curriculum of our high schools and colleges was based on the assumption that the aim of the course of study was mental discipline; consequently only those subjects which were believed to contribute to this aim were included in it. This philosophy has long since given way to a socialistic and individualistic conception of education according to which it is the duty of school and college to prepare the individual to take his proper place in society and become a round peg in a round hole. If we are to accept the results of the modern language study as valid, very few of our students will ever make any use of their knowledge of foreign language after leaving school.¹ The curriculum maker, who takes this statement at its face value and who believes in the present educational philosophy, is quite likely to assign to foreign languages a place in the curriculum only because he is convinced the social values are great enough to warrant their study by large groups of students. If these social values are not there, then foreign languages should

¹ O'Shea, M. V. The Reading of Modern Foreign Languages. Bulletin (1927), No. 16, Department of the Interior, Bureau of Education, Washington, D. C.

be studied only by those whose later profession makes a knowledge of them essential.

If the conclusion is drawn that the study of foreign languages is not social, it would appear that the fault is not in the languages but in something else. A language is inextricably bound up with the nation whose medium it is for the expression of its civilization and its spiritual nature. Certainly, the study of man is man. The study of any language can therefore contribute to the pupils' knowledge of everything that enters into the life of the foreign people whose language is being studied. I do not understand how it is possible to read any text or story in a foreign language and not bring in something of the geography, government, history, economics, art, science, or psychology which lies back of it. Would anyone argue that a student who possessed only a smattering knowledge of the topics enumerated above in so far as they concern France, Germany, or Japan, would make a less desirable citizen of these United States than one who had no information on these points? The educational administrator would be the last person to argue such a question. His reply to it is more liable to be that he wished that the study of modern languages really did contribute something along these lines but so far as he is aware the results of foreign language study are linguistic rather than broadly informational. A better knowledge of these subjects could be gained by reading material available in English and that it is unnecessary to study foreign languages to get it. The fact that many schools and colleges are revising their modern languages requirements downwards would seem to indicate that this view is prevalent.

It is true that the study of other subjects than German may impart the information concerning Germany and the Germans which is essential for good citizenship. Does it? I am inclined to answer the question in the negative. My own experience has convinced me that it is indeed a rare college freshman who can go to a wall map of Germany and quickly and accurately indicate the five principal rivers of that country to say nothing of the futile search which results when the request is made to locate such cities as Berlin, Bremen, Hamburg, Cologne, Frankfurt a/M, Stuttgart, Nürnberg, Leipzig, or Dresden, regardless of whether he has studied German or not, although the chances are slightly in favor of those who have studied it. They may be able to locate one or two items without taking too much time. Now I am unaware of any move-

ment to drop or curtail the study of geography because of its failure to make this indispensable contribution concerning a country which is being constantly mentioned in our daily newspapers and magazines. Most freshmen know that Germany is a republic now and that it had been an empire before the war, and that General von Hindenburg is at the head of it in some capacity or other. This seems to be the extent of their knowledge of Germany's government. If other topics are brought up, most of the freshmen preserve a discreet silence. The secondary school has probably done its best to teach some Realien, but because the examinations do not call for this knowledge the pupil makes no effort to assimilate it and add it to his stock of information. It is also quite possible that in spite of my insistence upon map drawing, Realien, etc., my own students do not make any better showing when questioned about Germany in other classes.

From what information I have been able to gather on the subject, the most widely read authors in high school and elementary and intermediate college classes are Gerstäcker, Storm, Wildenbruch, Baumbach, Hillern, Hauff, Seidel, and Keller, all of whom belong to a past generation. The Germany of which they write is the Germany just previous to or just after the formation of the German Empire. Germany was then largely agricultural; the workmen were still organized in guilds and mass production was unknown. Life moved at an entirely different tempo from what it does in the Germany of to-day. Naturally there is no mention in the works of these authors of such modern appliances as the telephone, radio, automobile, airplane, and many other products of our technology. The reading of the works of these writers might help to give the student some historical perspective, but it certainly would not help him in understanding modern Germany and its problems. Dr. Erich Drach of Berlin has this to say in commenting on the texts read in America as reported by Dr. Koischwitz: "Wenn aber aus amerikanischen Schulen berichtet wird, daß auch heute noch in neu herausgegebenen Lesebüchern Paul Heyse L'Arrabiata, Wildenbruch Das edle Blut, und Geschichten von Benedix und Baumbach die Grundlage des Deutsch-Studiums auf höherer Stufe bildet, so fragt man sich mit einigem Schreck, wie vorsintflutlich die hieraus gezogene Anschauung des heutigen Deutschland bei den Benutzern dieses literarischen Fossilienkabi-

netts ausfallen muß."² To this list I would add the works of several contemporaneous authors whose edited works do not picture present day conditions. That many teachers of German have similar opinions concerning our reading material probably accounts for the appearance recently of several excellent texts which portray Germany since the World War, if not in the immediate present. Such material makes the social contribution which administrators desire. This does not mean that the authors named should not be used at all, but that they should not monopolize the attention of the student.

There are other reasons why more modern material should be read. If we are to emphasize reading as the goal of the elementary and intermediate classes in the hope that we can make it possible for our students to peruse German with such ease and pleasure that they will turn to German newspapers, periodicals, and contemporaneous literature in later life, there is the question of vocabulary and style. To make this contention clear, I append a somewhat haphazard list of words garnered from three recent works of fiction: Thieß, *Der Zentaur*; Kellermann, *Die Brüder Schellenberg*; Vicki Baum, *Menschen im Hotel*. These Works were chosen not for their literary value but because they depict modern German business, politics, science, art, and sociology. Many of the words in this list are not to be found in the German-English dictionaries which are used by the students and some in no dictionary as far as I could discover. Some words of English or American origin have been included in order that the reader of this article might see in what fields the influence of England and America has been great.³

COMMERCE

der Konzern, business concern, corporation, firm
abfinden, to settle with, compensate
einlösbar, redeemable
die Abnahmebedingung, term or condition of acceptance

pauschal, adv., adj., payable in a lump sum instead of by continued royalties or installments
der Aufsichtsrat, board of directors, director
die Bilanz, balance
die Bestandsaufnahme, inventory, adjuster's report

² Drach, Erich. *Mitteilungen der Deutschen Akademie*, Drittes Heft, p. 168, Jahrgang 1931. München.

³ German teachers who are interested in using newspapers or periodicals as reading material are referred to the excellent article on this subject by E. P. Appelt, *Deutsche Zeitungen als Lesestoff*, GERMAN QUARTERLY, No. 3, Vol. V, May, 1932.

die Faktura, bill, account
brutto, gross
netto, net
die Buchung, entry, item
der Pressechef, press agent
sich vertippen, to hit the wrong type
key, make a mistake on the type-
writer
die Überproduktion, overproduction
das Aktienpaket, block of stock
die Devisen, draft in terms of foreign
currency
die Effekten, stocks and bonds dealt
in on stock market
rückerstattbar, repayable
die Valuta, currency, monetary stand-
ard
chartern, to charter, hire
abbauen, to deflate, retrench, dis-
charge (employees)
die Kurzschrift, shorthand
stenographieren, to write down in
shorthand
die Typistin (die Stenotypistin) ste-
nographer
das Tippfräulein, stenographer
maschinenschreiben, to write on the
typewriter
finanzieren, to finance, underwrite
pari, par; auf pari, at par
unrentable, unprofitable
der Faszikel, file (of documents)
der Nepp, worthless article sold at a
high price
der Durchschlag, carbon copy
abblasen, break off negotiations with
agentieren, represent, act as agent for
mucken, hang fire, be at a standstill,
break down
Überstunden machen, work overtime
die Planwirtschaft, planned economic
system
der Syndikus, business representative
of a corporation
die Außenstände, outstanding ac-
counts
die Konjunktur, business conditions
die Aktiva, assets

die Passiva, liabilities
neue Aktien auflegen, issue new stock
das Absatzgebiet, market
die Rate, installment
die Ratenzahlung, paying on the in-
stallment plan

RADIO AND TELEPHONE

das Funktelegramm, radiogram
das Telephonat, telephone message
der Anruf, telephone call
das Morsezeichen, Morse code symbol
der Empfangsapparat, receiver
zufunkten, to send a radio message to
umschalten (sep.), to change from
one wave to another, tune in on
der Verstärker, amplifier
der Sender, sending station
der Ansager, announcer
ansagen, to announce
die Umschaltung (auf, acc.), the tun-
ing in (on)
das Funkgerät, radio apparatus
der Empfänger, receiver
die Antenne, antenna
der Taster, key
der Funker, radio operator
sprechen (über, acc.), to talk (over)
der Stöpsel, plug (in telephone
switchboard)
das Schaltbrett, switchboard
eine Verbindung herstellen, to com-
plete a connection
anklingeln (bei), to ring up, give
some one a ring
der Funkturm, radio tower
das Ortsgespräch, local call
das Ferngespräch, long distance call

ELECTRICAL

die Ladung, charge
laden, to charge
die Hochspannung, high tension
der Starkstrom, high pressure current
der Transformator, transformer
der Kurzschluß, short circuit
das Druckfeld, area of pressure

die Klaviatur, keyboard (of a switch-board)
 die Entladung, discharge
 mucken, to fail to work, give out
 der Drehstrom, a kind of alternating current
 der Blaker, wall light with a reflector
 der Schalter, switch
 der Lichtschalter, switch for turning on the light
 der Lüster, chandelier
 die Laufreklame, illuminated advertising sign on which the lights on successive parts go on and off
 der Schaltapparat, plug opening, switch
 die Kontaktschnur, cord, cable
 der Hochfrequenzstrom, high frequency current

CHEMICAL AND TECHNICAL

der Atomkern, nucleus, proton
 der Niederschlag, precipitate, deposit
 der Flaschendruck, pressure in a container or flask
 der Arbeitsdruck, working pressure
 die Dehnung, ductility
 die Metallegierung, alloy, amalgamate
 röntgen, to X-ray
 die Leistungskurve, achievement curve (showing what a machine does)
 die Stratosphäre, stratosphere
 zulöten, to solder up, onto
 betonieren, to make of concrete, support by concrete
 vernieten, to rivet
 die Vernietung, riveted joint, riveting
 die Schweißung, weld
 das Versteifungsklotzchen, strengthening block (affording greater rigidity)
 abspalten, to "crack" (oil), split (atom)
 das Rücklaufbremsöl, retrograde friction oil (this meaning is original with the writer. As no dictionary

or technical work includes the word, and as his technical friends know of no such word in either English or German, the reader is at liberty to accept the rendering or change it. It may be a misprint,—brems—for brenz—.)

der Schmierstoff, lubricating substance, grease
 das Verdichtungsverhältnis, compression ratio (of motor engines)
 das Schmieröl, lubricating oil
 die Ablagerung, deposit, coating
 die Verdickung, thickening
 der Kohlenwasserstoff, hydrocarbon
 das Benzin, commercial gasoline
 die Dracorubinprobe, —? test (the writer has not been able to find any clue as to what sort of test this may be)

das Knallgas, oxyhydrogen
 das Syndetikon, a proprietary fish glue used medicinally
 der Klebstoff, binder
 Schweizer Pillen, aloe pills
 die Atomzersetzung, destruction of the atom, disintegration of the atom
 die Atomkernveränderung, transmutation of the nucleus
 die Reichweite, interval, distance
 das α -Teilchen, alpha particle
 die Zugfestigkeit, tensile strength
 die Bohrung, boring (for oil)
 die Rohrleitung, pipe line
 die Rohölveredlung, refining of crude oil
 das Kunstöl, synthetic oil
 das Ersatzmittel, substitute, synthetic product
 die Erdölausbeute, exploitation of natural crude oil
 das Amalgam, amalgam
 das Kohlenmehl, pulverized coal, coal dust
 die Spannung, tension, electrical energy (used specifically in this sense of the atomic forces)

der Auswertungsfaktor, factor of utilization	das Kühlwasser, radiator water
das Binokel, binocular telescope	die Düse, nozzle, jet
die Grenzkohlenwasserstoffe, saturated hydrocarbons	die Saugleitung, vacuum tank supply pipe
das Krackverfahren, cracking process	der Brennstoffhahn, fuel valve
die Schieferverölung, extraction of oil from shale	einfetten, to grease
der Schmelzpunkt, melting point	die Einfettung, the greasing
das Wismuth, bismuth	das Motorgehäuse, crank case
das Sumpfgas, marsh gas (CH ₄)	die Getriebe, transmission gears
das Elektron, electron	die Kuppelung, clutch
das Proton, proton	die Federung, springs
die Bestimmung, analysis	starten, to start
die Schwerpunktverschiebung, change in the center of gravity	abrutschen, to skid, (of airplanes) side slip
der Luftpanzer, atmosphere	die Hilfswelle, auxiliary shaft
die Umschichtung, transmutation (of metals)	Vollgas geben, to open the throttle wide, "step on the gas"
das Spannschloß, clamp, turnbuckle	abstellen, to shut the motor off
der Beton, concrete	die Erschütterung, vibration
die Ampulle, sealed vial or capsule	der Kühlmantel, radiator
	die Umdrehung, revolution
	der Kolbenhub, piston stroke
	luftgekühlt, air cooled
	die Drossel, throttle
	die Drosselklappe, throttle valve (in carburetor)
	die Frühzündung, advanced spark
	der Vergaser, carburetor
	die Garage, garage, hangar
	knallen, to explode with a loud noise, backfire
	die Zündung einschalten, to turn on the ignition
	den Motor anspringen zu lassen, to start the motor
	die Kurbel, piston rod
	die Pleuelstange, connecting rod
	der Kolben, piston
	die Kurbelstellung, arrangement of connecting rods on the main crank shaft
	kurbeln, to crank, turn the engine over
	das Manometer, pressure gauge
	die Tankstelle, filling station
	überholen (insep.), to overhaul, repair
	die Zündkerze, spark plug
	die Zündzeit, timing

GASOLINE MOTOR

der Motordefekt, motor trouble, defect in motor	
drosseln, to throttle, shut off the gasoline	
die Motorwelle, main crankshaft	
die Welle, shaft	
die Schwingung, vibration, loose play	
die Zündung, ignition, firing system	
der Anlasser, starter	
einsetzen, to start (the motor)	
andrehen, turn on (the ignition)	
kurbeln, to crank, throw the engine over	
die Verteilerscheibe, distributor disc	
die Drehzahl, number of revolutions per minute (r.p.m.)	
schüttern, to shake, "pound," vibrate	
die Zündzeitfolge, firing time, order in which the cylinders fire	
der Benzintank, gasoline tank	
überprüfen (insep.), to overhaul, test out	

AUTOMOBILE

das Ausgleichgetriebe, differential
 der Kühler (oder Kühlmantel), radiator
 der Schalthebel, gear shift lever
 die Fußkuppelung, foot clutch
 parken, to park
 die Schnellautostraße, express auto road, high speed highway
 der Scheinwerfer, headlight
 das Trittbrett, running board
 der Start, start
 die Schildkröte, a semispherical traffic signal set in the pavement
 der Scheibenwischer, windshield wiper
 die Karosserie, body
 die Avus, auto street from Berlin to Wannsee
 die Einbahnstraße, one way street
 die Panne, puncture, flat tire
 ausgeglichen, balanced
 das Synchron-Getriebe, synchronized transmission gears
 das Schalten, gear shifting
 einschalten, to connect the gears
 ausschalten, to throw the gears out of mesh
 die Abfederung, shock absorbers
 die Automobil-Reparaturwerkstätte, repair garage, service station
 der Chauffeur, chauffeur
 die Innenlenk-Limousine, limousine with inside drive
 die Haube, the hood
 der Volant, steering wheel
 die Schutzscheibe, windshield

AIRPLANE CONSTRUCTION AND NAVIGATION

die Spiere, spar
 die Segelstange, yard arm, strut

die Tragfläche, bearing-surface, wing
 die Aufkomponente, upward force (of air)
 das Luftloch, air pocket
 der Totbereich, region of still air, air doldrums
 der Hangwind, wind blowing against and over a hill or slope
 die Tragflächenverwindung, warping of the wings⁴
 die Tragflächenbespannung, truss work of the wings
 der Randbogen, edge of wing
 die Leiste, seldedge
 der Holm, longitudinal bearing beam (in airplane wing)
 die Verspannung, truss or bridge work, guys and stays
 der Konstruktionspant, structural rib (as in canoes)
 die Schlittenkufe, sled runner (older airplanes landed on runners)
 die Schleife, loop
 der Schuppen, hangar
 der Gleiter, glider
 das Segelflugzeug, glider
 der Einfallswinkel, angle at which wings cut the air in descent
 die Zelle, cockpit
 das Gitterwerk, trusses
 die Höhenflosse, fin on the elevator (horizontal rudder)
 die Brückenverspannung, bridge work, trusses and braces
 schlingern, to tip, incline, roll
 durchsacken (sep.), to sink through an air pocket
 aussetzen, to stop (of motor or propeller)
 die Transmissionskette, transmission chain

⁴ This was considered at the time one of the most important inventions of the Wright brothers. These "Verwindungen" on the first Wright planes consisted of flaps (small surfaces) on the ends of the wings. They could be manipulated by a lever which raised or lowered them. In this way greater stability in horizontal flying was gained. Their modern development is called "aileron." (I am indebted to Dr. E. Runschke, Charlottenburg, for this explanation.)

- die Schraube oder die Luftschraube, propeller
 der Anstellwinkel, angle of taking off (the ground)
 der Höhenmesser, altitude indicator
 der Knüppel, control stick
 das Schlittengestell, sled frame (see Schlittenkufe above)
 die Rudderklappe, movable surface of the rudder
 der Sturzflug, dive
 der Sturzhelm, pilot's helmet
 die Halbrolle, half roll
 der Monteur, mechanician
 der Sperrholzfumpf, wooden frame body
 die Drahtseilverspannung, wire cable guys
 das Bügelfahrgestell, bent frame
 anpeilen, to steer for
 überschlagen (insep.), to end over end
 die Notlandung, forced landing
 der Bombenflieger, bombing plane
 die Verwindung, warping (See Tragflächenverwindung above)
 das Flugboot, seaplane
 der Barograph, instrument which records barometric pressure on a paper strip
 das Wasserflugzeug, seaplane
 der Staudruckmesser, instrument for measuring speed of airplane by air resistance
 das Staudruckmeßrohr, pipe leading to the air resistance gauge
 die Tourenzahl, revolutions (of propeller)
 das Schwimmerflugzeug, airplane equipped with pontoons
 der Gitterrumpf, fuselage made by covering metal frame
 die Fliegerstaffel, air squadron arranged in echelon formation
 der Schwimmer, pontoon
 die Schottenwand, bulkhead
 der Bedienungshebel, control stick
 in die Kurze reißen, to make a sharp turn
- das Echolot, instrument for determining the height of airplanes from the earth by measuring the time taken for a noise to reach the ground and return
 das Höhenruder, rudder for increasing or decreasing altitude
 der Gleitflug, gliding flight, i.e., without mechanical propulsion)
 die Peilscheibe, dial of instrument for determining the direction of the plane through radio signals
 die Auspuffgeschwindigkeit, speed attained by explosions (applied to rockets)
 der Beschleunigungsmesser, acceleration meter, speedometer
 der Steuerkreisel, electric compass
 der Termograph, instrument which records the distance travelled
 der Hangar, hangar
 die Rolle, pulley
 das Windmühlenflugzeug, autogyro
 der Leerlauf, letting engine run free (with clutch out)
 der Starthelfer, assistant to help in starting an airplane
 die Startflagge, signal flag to start or land
 das Leitwerk, cables
 das Hygrometer, humidity gauge
 der Alleinflug, solo flight
 der Fallschirm, parachute
 das Reduzierventil, reducing valve
 propellern, to fly
 in die Kurve gehen, to bank (an airplane)

SPORT

- der Schwergewichtler, heavy weight boxer
 trainieren, to train
 der Trainer, trainer
 der Boxer, boxer
 der Athlet, athlete
 das Stadion, stadium
 das Speerwerfen, throwing the javelin
 managen, to act as manager for

die Kugel, shot
 die Kugel stoßen, to put the shot
 das Florett, fencing foil, rapier
 der Weitsprung, broad jump
 der Golfplatz, golf course, links
 die Holes, holes (golf)
 die Mulde, rough
 der Caddy, caddy
 der Hürdenlauf, hurdle race
 dressieren, to train
 der Hechtsprung, header, dive
 die Aschenbahn, cinder track
 die Runde, round (boxing)
 frottieren, to rub down, massage
 der Außenseiter, outsider (in foot
 races, the runner on the outside of
 the curve)
 das Tempo vorlegen, to set the pace
 der Nähkampf, "in," or close fight-
 ing

IDIOMATIC AND SLANG EXPRESSIONS AND WORDS

in die Goldplomben fahren, to be the
 matter with, to "bother" (some
 one)
 klappen, to "click"; Alle Anschlüsse
 haben geklappt, there was no hitch
 in the train connections
 türmen, to "beat" it, run away, dis-
 appear
 Vollgas geben, to "step on it"
 trapp, quickly, pit-a-pat
 eine fette Ente, a cock and bull story,
 a whopper
 der Klamauk, noise, racket, scandal
 der Kabuff, dive, second rate hotel
 die Kamelle, old story
 das Kaff, joint, cheap night club
 der Krawall, riot, row
 schnittig, up-to-date, "snappy"
 salopp, slovenly
 hinausfeuern, to "fire," discharge
 Schwein haben, to have a stroke of
 good luck
 zu schade sein für, to be too good for
 schnuppe, indifferent, all the same to
 pleite gehen, to go to ruin

eine Masche rinnt, a stitch is broken,
 there is a run (in the stocking)
 eine Flohleiter haben, to have a run
 (in the stocking)
 Krach machen, to make a row
 die Jazzband, jazz band
 die Attrappe, catch article, fake, coun-
 terfeit
 forsch, "snappy"
 der Patzer, bungler, one who "balls"
 things up
 vermasseln, to spoil, scamp, "ball
 up"
 die Schupo, police (collectively)
 der Schupo, policeman

MOVIES AND PHOTOGRAPHY

der Kodak, kodak
 die Blitzlichtaufnahme, flash light
 negative, picture
 die Photomontage, photo mounting,
 roll of film ready for use in the
 movie projector
 verfilmen, to film
 der Film, film, movies
 der Filmrappel, craze to appear in
 the movies
 der Kintopp, movie theater
 das Kino, movie theater

PSYCHOLOGICAL

die Verdrängung, inhibition
 narzissisch, self centered, conceited
 das Unterbewußtsein, subconscious-
 ness
 die Schizophrenie, a mental disease
 which begins in childhood and leads
 to a complete change of personality
 and an impoverishment of the
 feelings

MISCELLANEOUS

der Vertiko, a small cabinet named
 after a Berlin joiner
 der Trabant, body guard, satellite
 die Narkose, anesthesia (state of),
 coma

das Dakapo, encore	desire to wear clothes of opposite sex
der Schnürboden, loft for stage machinery	die Demarche, diplomatic inquiry
die Sackgasse, street with no exit	schick, swagger
das Lätzchen, child's bib	der Sparafucile, highway robber
dinarisch, pertaining to the Dinarian Alps in Jugo-Slavia	lädieren, to damage
der Pompadour, a large travelling or hand bag	die Theke, bar (saloon)
die Claque, paid applauders	die Opanke, sandal
die Transvestiten, persons with morbid	die Komparse, actor who has a silent part
	die Wahrscheinlichkeitsrechnung, theory of probability and chance

NEW YORK STATE COLLEGE FOR TEACHERS,
ALBANY, N. Y.

NEW GERMAN TEXTBOOKS, 1928-1932

EDMUND K. HELLER

WHILE the GERMAN QUARTERLY will continue with the time-honored custom of printing reviews by different contributors, in the future it will offer as a new feature a continuous list of new publications which will contain also short descriptive characterizations. The new plan fulfills a double purpose; it will bring new books to the attention of our readers soon after their first appearance, and it will give reviewers time to try them out in their classes; after all, this procedure is the only fair basis for judging new grammars and composition books.

As a beginning, we print a survey of the textbooks published within the last five years, hoping that it may be fairly complete.¹ Additions furnished by our readers will be incorporated in the next report.

In looking over our list we are reminded of Schiller's line

Und neues Leben blüht aus den Ruinen.

It is gratifying indeed that we have on record 122 works, a figure that will be astonishing even to colleagues who have kept in close touch with the subject. We leave it to our readers to draw their own conclusions regarding the trend of the development, and restrict ourselves to a few remarks.

Part I of our list will prove especially interesting, as it contains names of many outstanding modern authors; in only a few cases the selections may be called unwise. The absence of new editions of the classics is striking; even if their popularity may be on the wane replacements of standard texts will soon be necessary. The last years have brought about the greatest experimentation in the way of readers. *Kulturkunde* has come to the front in some excellent books; it may even have been somewhat overdone. The author's experience has been that the best written-to-order books do not hold the interest of students as well as original writings.

¹ Reviews of the books listed below, by the author of this article, may be found in the *Modern Language Forum*; for an index see the issue of October, 1932.

To his mind, more readers are needed that have as a base original material which has been scientifically graded as to vocabulary and idioms by elimination of unusual and rare expressions. The idioms could be checked on the hand of Hauch's excellent list, the main product of the *Modern Language Study* in the field of German. Unfortunately we do not have as yet an equally good word-list, as the *Modern Language Study* side-stepped the task of creating one by reprinting the somewhat unsatisfactory list of Kaeding. A new up-to-date German frequency-word-list, produced coöperatively by American teachers of German, would be a monument of their efficiency for the world.

In looking over part III we still find good possibilities for review-books; especially, there is a great need for a medium-sized reference grammar for advanced students.

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² R indicates Roman type.

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NOTES AND NEWS

THE Germanistic Society of America, Inc., awards a Fellowship this year of the value of \$1000. This stipend is intended for an American student who contemplates studying some phase of German civilization at a German university, and is open to both men and women. Free tuition will be granted by the Institute of International Education to the candidate appointed.

A. ELIGIBILITY:

- (1) A candidate must be a citizen of the United States.
- (2) He must at the time of making application be a graduate of a college of recognized standing.
- (3) He must have pursued advanced studies in one or more of the following aspects of German civilization:
German Architecture,
German Art,
German History and Government,
German Literature and Language,
German Philosophy.
- (4) He must be *not over thirty years* of age, *unmarried*, of good moral character and intellectual ability, and of suitable personal qualities.
- (5) He must have a practical ability to use German books, both in general subjects and in his special field.

B. APPLICATION:

A candidate must furnish to the Secretary not later than February 1 the following:

- (1) Certificate of birth or an equivalent statement from some trustworthy person.
- (2) A small signed photograph, passport size, taken within a year of application.
- (3) A certificate of health dated within three months of this application.
- (4) A certificate from the colleges or universities he has attended, showing the courses of study pursued and the

- grades received in each; also the degree or degrees obtained or for which he is a candidate, and the years in which they were conferred or are to be conferred.
- (5) A somewhat detailed statement of his purpose in going to Germany and his plans for research.
 - (6) Statement of ability to read German books.
 - (7) Statement from a professor of the university or college attended by the candidate showing his fitness to pursue advanced work in a German university, in the field of study for which the candidate is an applicant.
 - (8) The names of not more than three persons well acquainted with the candidate *who have been requested by him* to send testimonials as to moral character, personality, and intellectual ability.

C. AWARD:

- (1) The award will be made on or about April 1.
- (2) An applicant who accepts the award of the Fellowship will be expected to sail for Europe on or about August 1, preferably earlier.
- (3) Payment will be made in advance: the first payment of \$500 will be made in July on exhibition of certificate of award and of a steamer passage to Germany; the second payment will be made in January.
- (4) A Fellow, unless already so proficient in the language as to be exempted from the requirement by the Secretary, will be required to devote the first summer to the study and practice of oral German, and shall transmit to the Secretary a certificate of proficiency.
- (5) In the following winter and summer semesters he shall matriculate at a German university and shall transmit record of such matriculation to the Secretary.
- (6) He will be required to pursue work in the field of study designated on his award, but will not be held responsible to the Directors for taking any specific courses or achieving any specific results. The acceptance of the Fellowship implies the obligation on the part of the Fellow to submit two reports regarding his work to the Institute of International Education who will forward them to the Secretary.

Application blanks may be secured from the Institute of International Education, 2 West 45th Street, New York, and returned not later than February 1, 1933.

* * * *

THE Second Session of the Middlebury College Summer School at Bristol, Vermont, lasting from July 5th to August 18th, was attended by 51 students including 6 auditors, a gain of 8 students against the previous year in spite of the economic depression. Twenty-one high school pupils were registered for the demonstration class, of which 18 received a certificate for having passed one semester's work (=45 hours). The courses offered included Goethe's Faust, Lyric Poetry from Goethe to Storm, Recent German Fiction, The Modern Drama, A Critical Study of German High School and College Texts, Special Investigations, The Teaching of German, Advanced Practice in Speaking and Writing German, Intermediate Composition, Phonetics, Conversational German, and The Demonstration Class.

In accord with the plan of the Middlebury one-language summer schools, the Bristol group from the first day formed an intimate *Arbeitsgemeinschaft* in which the German language in work and play was the sole medium of communication. Meals were taken jointly at the Bristol Inn. Excursions were also arranged into the surrounding country, especially into the Green Mountains, several peaks of which were ascended on week-end hikes.

Evening lectures, given every Tuesday and Thursday, embraced the following topics: Goethes Leben in Lichtbildern, Goethe als Zeichner, Goethes Gedichte (recitation), Wilhelm Busch zum hundertsten Geburtstage, Deutsche Balladen (recitation), Dürer, Politische Tagesfragen, Siedlungsformen als kulturkundliches Anschauungsmaterial, Eindrücke einer Deutschlandreise. Every Sunday morning the School gathered for the *Literarische Sonntagsandacht*, which consisted of the singing of religious songs and lectures on some religious or philosophical topic, such as Die Welt der Stillen im Lande (Herrenhuter), Die Humanitätsbewegung und Lessing, Goethes Religion, Hebbels Gedankenlyrik, Kafkas religiöse Sendung, Spengler: Der Mensch und die Technik. While these lectures were provided by the Faculty, two contributions to

the evening programs by outsiders deserve special mention, the recitation of Goethe's *Faust* (Part One) by Max Montor and a piano concert given by Alan Taffs, assisted by Antony Taffs (violin). Students of the School arranged several informal musical entertainments and presented two plays, Hans Sachs' *Krämerskorb* and Goethe's *Die Laune des Verliebten*; Miss Marie S. Fried gave an evening of interpretative dancing (German Lyrics).

Through the courtesy of American publishers the Library was able to display a copious collection of German text books; German publishers sent a liberal gift of magazines for the Reading Room (Deutsche Rundschau, Die Neue Literatur, Die Kunst, Das Theater, Die Auslese, Hamburg-Amerika Post, Inter Nationes, Deutsche Welt, Das Echo, Die Ernte, Kosmos, Illustrierte Zeitung, Deutsche Illustrierte, Der Querschnitt, Simplicissimus).

The German Bookstore (Die Bücherstube), which aims to supply students not only with books to be used in class but also with standard editions of the German classics, with recent dramas, fiction, and poetry as well as moderately priced art books, realia, and pictures, had a turn-over of about \$700. A German Book Club with 20 charter members was founded for the purpose of circulating books during the year.

Plans for the coming year include beside at least three literary courses (Survey of German Literature, The Drama from Kleist to Hebbel, Recent Movements), a course in German History, The Development of the German Language, The Teaching of German, two Demonstration Classes (first and second semester), and various practice courses. For students wishing to map out their summer work for the M.A. and D.L.M. degrees a tentative curriculum with a three and four year rotation has been set up.

* * * *

THE following statistics show the

(1) Modern foreign language enrollments in New York City high schools and junior high schools for the current school term. (2) Enrollment growth in one year. (3) Enrollment growth in five years.

Fall 1932	Total School Regis- tration	Enrollments in Modern Foreign Languages			
		French	German	Italian	Spanish
High Schools	225,236*	68,339	19,366	3,367	36,436
Junior High Schools	109,713†	38,668	4,130	2,786	4,320
Totals	334,949	107,007	23,496	6,153	40,756
Fall 1931					
High Schools	202,354*	61,694	16,081	2,853	35,107
Junior High Schools	106,532†	37,631	3,510	2,304	4,375
Totals	308,886	99,325	19,591	5,157	39,482
Year's Growth in High Schools and Junior High Schools Combined. . .	26,063	7,682	3,905	996	1,274
Year's Growth Percentages	8.4	7.7	20	19.3	3.2

* This number includes some 60,000 pupils pursuing industrial, domestic science, co-operative, secretarial, accounting and other special courses in which foreign language work is not included.

† Includes seventh, eighth and ninth year pupils. Foreign languages are begun in grades 8A and 8B.

COMPARISON OF MODERN LANGUAGE ENROLLMENTS OF OCTOBER 1932 WITH CORRESPONDING ENROLLMENTS OF 1927

(Enrollments for High Schools and Jun. High Schools are here combined.)

	Total School Regis- tration	Enrollments in Modern Foreign Languages			
		French	German	Italian	Spanish
Fall 1932	334,949	107,007	23,496	6,153	40,756
Fall 1927	221,292	76,244	7,865	2,449	37,385
Growth in 5 Years	113,657	30,763	15,631	3,709	3,371
Percentage Growth	51	40	200	151	9

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for the current term, one year ago, and five years ago are as follows:

	French	German	Italian	Spanish	Latin
Fall 1932.....	6,838	2,185	853	5,638	1,708
Fall 1931.....	5,775	1,870	815	5,149	1,687
Fall 1927.....	4,915	1,016	304	5,454	2,016
5 Years' Growth.....	1,923	1,169	549	184	-308

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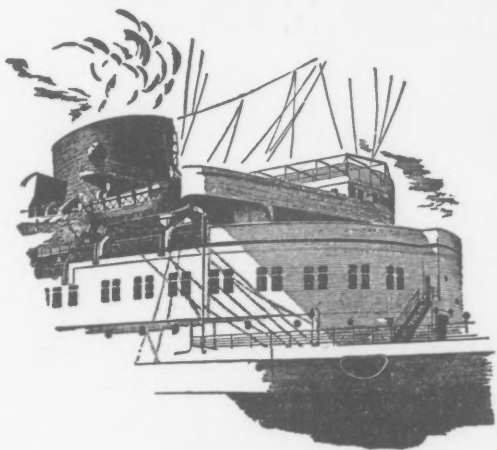
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